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Contemporary Yugoslav Painting and Sculpture

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Arts Council 1961

Tate Gallery, London
28 April - 28 May

Herbert Art Gallery, Coventry
17 June - 8 July

Ferens Art Gallery, Kingston-upon-Hull
15 July - 5 August

Brighton Art Gallery
12 August - 3 September

Foreword

The present exhibition of modern Yugoslav painting and sculpture is large enough to show the range and diversity of talent now being brought to bear by Yugoslav artists of the new school. The exhibition, more than any previous one in or outside Yugoslavia, throws special emphasis on the work of artists who have reached maturity during the past decade or so, and we are very grateful to the Commission for Cultural Relations with Foreign Countries in Belgrade, and its Secretary-General, Mr Drago Vučinić, for making possible an exhibition of such vitality. We are grateful, too, to the selection committee under the direction of Professor Zoran Kržišnik, Director of the Moderna Galerija, Ljubljana, who has prepared the catalogue, and to the artists themselves. His Excellency Mr Srdja Prica, Yugoslav Ambassador in London, has, like his predecessor Mr Ivo Vejvoda, given the warmest support to this project.

To the Director and Trustees of the Tate Gallery the Arts Council wish once more to express gratitude for the use of much-needed exhibition space. We should also like to thank Dr Smiljan Pecjak, Press Counsellor to the Yugoslav Embassy in London, Miss Stefka Cobelj of the Department of Art and Exhibitions in Belgrade, and Mr B. J. Jardine, British Council representative in Belgrade, for the enthusiastic and hospitable help they have given.

G.W.

Preface

It is with great pleasure that the Yugoslav Commission for Cultural Relations take this opportunity to present to the British public the present exhibition of contemporary Yugoslav art in the famous rooms of the Tate Gallery.

The exhibition is the result of the combined efforts of representative bodies in the two countries, the Arts Council, the Tate Gallery, and the Yugoslav Commission for Cultural Relations. Its importance is all the greater because since 1931 the British public has not had the opportunity of seeing a comprehensive exhibition which could, in scale and character, be said to represent contemporary trends in Yugoslav artistic life.

On the other hand, however, the Yugoslav public has had the pleasure of seeing several British exhibitions: among others a big exhibition of works by Henry Moore, an exhibition of twentieth century English watercolours and drawings, and recently an exhibition of paintings by Pasmore and sculpture by Paolozzi.

Inspired by this exchange of exhibitions, the Commission wish to strengthen the cultural and artistic link. They believe that such exchanges can do more than anything to achieve the noble object of bringing closer together the people of our two countries.

Drago Vučinić
Secretary-General of the
Commission for Cultural Relations
with Foreign Countries, Belgrade

Selection Committee

Zoran Kržišnik (Chairman), Director of the Moderna Galerija, Ljubljana, and art critic

Božo Bek, Director of the City Gallery of Modern Art, Zagreb, and art critic

Oto Bihalji-Merin, art critic and writer, Belgrade

Aleksa Čelebonović, art critic and head of department in the Cultural Council of PR Serbia, Belgrade

Krsto Hegedušić, academician and painter, Zagreb

Marij Pregelj, painter and President of the Artists' Association of Yugoslavia, Ljubljana

Miodrag B. Protić, Director of the Moderna Galerija, Belgrade, painter and art critic

Introduction

We are living at the intersection of two time perspectives: the past with its trials and experience, and the future with its fears and hopes. Traces of both appear in the work of Yugoslav artists. Though indivisibly tied to Yugoslav artistic traditions, they look forward to the future of all humanity, though perhaps into a special compartment of this future as it is germinated in the conditions of their environment. The Yugoslav artistic tradition is in its substance expressive, corresponding to the passionate and at the same time dreamy nature of the Slav South; it is an expression of a people who through centuries had to wage wars to keep their fragment of territory—had to sustain a struggle which has almost no parallel in the history of the European continent.

Born of this struggle were a passionate love of the beauty of their homeland and a near-sensual love of her distinctive forms and colours—a love which can be seen in the work of all Yugoslav artists, even the modern ones, remote as they are from figurative or other formal schools of art. We can freely say that the starting point of all Yugoslav artists is above all the living world and the country of their birth, even though reduced to the structure of the earth, its contours or the atmosphere enveloping it. This starting point offers, of course, an infinite number of creative possibilities. Yugoslavia embraces a number of regions with extreme differences in climate, forms, fertility, national character and temperament. Yugoslavia is at a meeting-point of two or, better, three spiritual and artistic currents which merge—luckily as we think—at this point. The road northwards leads to Central or Northern Europe, moderate in colour and more differentiated in ideas; to the West we find the formally developed, happy-go-lucky Mediterranean artistic world, while from the South flows the stream which has enriched the ceremonial, decorative art of Byzantium. All of this has been flowing for centuries through an artistically propitious land, blending with its national character and the creative faculties of the inhabitants, creating at the same time a rich folklore, which is even today a powerful source of inspiration. A second, no less strong, element in the make-up of Yugoslav artists is our fundamental social transformation, which has changed the environment and the position of the artist. This influence is not only of a formal nature. If we find in the creative art of modern Yugoslav artists a surprising number of works permeated with a 'collective spirit', we cannot say that this is only a case of external attributes. It is an expression of emotions caused by a specific environment. This phenomenon has even in the most characteristic work of individuals penetrated so far that it affects in the same measure painting, sculpture, and even graphic art. Through this second source of artistic inspiration, the artists of the figurative school directly express themselves, while, in the case of non-figurative artists, we can trace the spirit, the atmosphere of this world outlook in their spontaneous artistic interpretation.

The works presented in this exhibition have almost no regional character, even though the indirect source of inspiration had often been the artist's immediate physical surroundings. We are of the opinion that the exhibition as a whole can be related—in spite of its distinctive qualities—to the international expressive language of modern European art. Regional characteristics are disappearing and the problems of today and tomorrow are being solved in new ways. Yugoslav art has now abandoned even in its widest meaning the mere portrait of the subject and is facing a universal question, whether it is still necessary to represent the subject in order to find a common artistic expression. It has left the road of superficially observed landscape and deals with new elements of geological appearance, hurrying along a new road towards a new synthesis. It is moving side by side with a parallel search throughout the world, attentive to everything anywhere that is new, absorbing everything that could enrich its expression, without damaging its tradition-based artistic sensitivity or personality. In the past, the art of individual Yugoslav artistic centres often succumbed to European artistic trends in the sense that they were being transplanted, sometimes, perhaps with too little discrimination. In recent years, when ties with world art centres have been much closer, our artists have developed within the scope of world artistic activity their own idiom with specific regional colour, involving all the essential components of their common Yugoslav

environment. We are of the opinion then that we can speak in the case of Yugoslav art of a modern European art with a specific regional trait. The tendencies of the recent past, namely, artistic creation divided by various provincial boundaries, are gone. The Yugoslav national world of art is composed of several elements, above all pure artistic experiment, a northern contemplation, with a new centre of gravity resulting from our new social environment, as well as a Byzantine monumentality transposed into a modern world.

This exhibition is a section through modern artistic creativity in Yugoslavia. However, it is not quite a cross-section. Its weight has been shifted to the side of non-figurative creation and the impression made by the exhibition is somewhat removed from the typical *intimisme* of the recent past, which still exists in our art as a specific phenomenon, developing especially on the basis of a creative peak achieved in the period between the two world wars. However, such a cross-section would destroy the homogeneity of the exhibition, and since we are aware that our artists are being introduced to a new public it seemed more important and wiser to be distinct, rather than exhaustive.

In the represented schools of modern Yugoslav art (as shown by our exhibition), one of the most important driving forces is the so-called poetry of matter. It is so strong that it can be traced even in creations which could be ranked with the so-called expressive or even engaged art (*l'art engagé*). The poetry of matter finds expression in a severe and characteristic tectonic structure in the newer Yugoslav art. The informal style (*informelle*), as a specific and extreme school of art, appears in the Yugoslav variation mostly through expression, tempered by a strong colour sensibility; it is, then, based above all on emotions, not on reason. This is a quite logical phenomenon in view of the temperament of the artists of the Slav South, and this facilitates the receptiveness of those who find it easier to detect common emotions than to analyse by reasoning. This of course does not mean that our artists are not aware of the problem of the discrepancies between public taste and the new aesthetic in which one of the basic factors is the activation of the spectator's intellect. This activation is difficult; the aesthetic of figurative art in all its aspects has also, therefore, many partisans in Yugoslavia. This art is not developing in the sense of being a competitor of newer and more present phenomena. There is the independent problem of figurative and non-figurative schools, which are both trying to show and rationalize the basic truths of the present.

These endeavours and trends are mirrored in the exhibition and we feel, moreover, that the works exhibited justify our conclusions regarding the present-day situation in Yugoslav art; an art seeking to formulate a new reality—functionalism—in which art is no longer to such a degree a mirror of mankind as it is a part of mankind itself, of the human soul. At the same time it represents an affirmation of the principles of a new humanism, the humanism of the present time with its specific symbolism, which is not emblematic but functionally recognizable, monumental and inescapably necessary for light and guidance among the complexities of today's problems.

Zoran Kržišnik

Painters

Janez Bernik
Marko Čelebonović
Stojan Čelić
Oton Gliha
Krsto Hegedušić
Stane Kregar
Ferdinand Kulmer
France Mihelič
Predrag-Pedja Milosavljević
Edo Murtić
Ordan Petlevski
Zoran Petrović
Ivan Picelj
Mića Popović
Marij Pregelj
Zlatko Prica
Miodrag B. Protić
Frano Šimunović
Mladen Srbinović
Miljenko Stančić
Gabrijel Stupica
Josip Vaništa
Lazar Vujaklija

Sculptors

Kosta Angeliradovani
Vojin Bakić
Stojan Batič
Dušan Džamonja
Olga Jančić
Olga Jevrić
Miša Popovič
Drago Tršar

Janez Bernik

Painter and graphic artist. Born 1933 at Gunclje, near Ljubljana. Studied at the Academy of Arts in Ljubljana, graduating from the special school of painting and graphic printing 1957. Post-graduate studies in 1958 in Paris with Johnny Friedlaender. Independent shows in 1960 at the Mala Gallery in Ljubljana and in the same year in Zagreb, exhibiting paintings in the City Gallery of Modern Art and prints in the Print Room. Participated in numerous group exhibitions at home and abroad: Ljubljana, Zagreb, Belgrade, Skopje, Sarajevo, Dubrovnik, Rijeka, Venice, Milan, Turin, Bologna, Rome, Lugano, Paris, Antibes, Moscow, Kiev, Leningrad, Tokyo, Cincinnati, Mexico City, Johannesburg, New York, Washington, Vienna, etc. Gained prizes at the 'Salon 59' exhibition in Rijeka in 1959, at the international exhibition 'Bianco e nero' in Lugano in 1960 and, also in 1960, at the exhibition of Yugoslav Graphic Art in Zagreb. Lives as an independent artist in Ljubljana.

1 Sunday. 1960
Oil
35½ × 59 in (90 × 150 cm)

2 Magma. 1960
Oil
35 × 67 in (89 × 170 cm)

3 The Quarry. 1960
Oil
53⅛ × 67 in (135 × 170 cm)

4 Evening in the Quarry. 1960
Oil
33½ × 55⅛ in (85 × 140 cm)

Cat No 1. Sunday. 1960

Marko Čelebonović

Painter. Born 1902 in Belgrade. Studied economics and law at Oxford and in Paris. Began as a sculptor, working in Paris with Bourdelle. Later started to paint. Lived, worked and exhibited in Paris till World War II, participating at the same time in exhibitions in Yugoslavia. During the war joined the French Resistance Movement. Independent shows in Paris and Belgrade 1926 - 1960. Participated in representative Yugoslav exhibitions abroad. Gained the Grand Prix in the International Exhibition, Paris, 1937, and the Award of the Nadežda Petrović Memorial Exhibition in Čačak 1960. Was professor at the Belgrade Academy of Arts from 1948 - 1959. A member of the International Award Commissions of the Guggenheim Foundation 1956 and of the Biennale in Paris 1959. Lives in Belgrade and in Paris.

5 The Conversation. 1960
Oil
$39\frac{3}{8} \times 31\frac{1}{2}$ in (100 × 80 cm)

6 The Table. 1960
Oil
$28\frac{3}{4} \times 36\frac{1}{4}$ in (73 × 92 cm)

7 Still Life with Bottles. 1960
Oil
$39\frac{3}{8} \times 31\frac{1}{2}$ in (100 × 80 cm)

Cat No 6. The Table. 1960

Stojan Čelić

Painter and graphic artist. Born 1925 in Bosanski Novi. Studied at the Academy of Arts in Belgrade. Belonged first to 'The Independents' group, since 1955 a member of the 'December Group'. Study trips to France, Italy, Britain, the Netherlands, Belgium and Poland. Independent shows in Belgrade 1954 and 1958. Exhibited at home and abroad: in Belgrade, Zagreb, Ljubljana and elsewhere with 'The Independents'; with the 'December Group' in Belgrade, Zagreb, Sarajevo and Warsaw 1955, 1956, 1957, 1958, in the II Mediterranean Biennale in Alexandria and 'New Painting from Yugoslavia' in the USA 1959-60. He exhibited his prints with Boško Karanović and Mladen Srbinović in Belgrade 1953, 1955 and 1957, participated in international exhibitions of graphic art in Ljubljana 1955, 1957, 1959, and numerous other exhibitions in Europe and South America. Won the Belgrade October Prize for Prints, 1958 and the Seventh of July Award for Painting 1960. Writer on art. Lives in Belgrade, working as a lecturer at the Academy of Art.

8 Landscape. 1957
Oil
48¾ × 52¾ in (124 × 134 cm)

9 A Simple Section. 1957
Oil
35 × 51⅛ in (89 × 130 cm)

10 A Prizren Section. 1958
Oil
11¾ × 15¾ in (30 × 39 cm)

Cat No 9. A Simple Section. 1957

Oton Gliha

Painter and graphic artist. Born 1914 at Črnomelj. Studied at the Academy of Arts in Zagreb, graduating 1937. Continued studies in Paris 1938-39. First exhibition in Zagreb 1938. Independent shows 1954, 1957, 1959, 1961 in Zagreb; 1958 in Rijeka; 1960 in Turin (oils in Galleria Notizie; drawings and serigraphies in Galleria l'Immagine) and at Ohrid. Participated in Biennali: Tokyo 1955, São Paulo 1959, Alexandria 1959-60 as well as in the 'Guggenheim International Award' exhibition in New York 1959. Exhibited, with other Yugoslav artists, in Zagreb, Belgrade, Dubrovnik, Ljubljana, Skopje, Paris (Galerie Bernheim jeune, 1939), The Hague, in the UNESCO exhibition in Paris 1947, in the exhibition '60 Modern Yugoslav Paintings' (Ankara, Athens, Lyons, Marseilles, Bucharest, Zürich), the London Group in London; Erlangen, Rome, Milan, Warsaw, Cracow, Paris (Galerie Creuze, 1959), Milan (Galleria il Milione, 1960), Bologna (Galleria la Loggia, 1960), Turin (Galleria la Bussola, 1960), Antibes (Museum Grimaldi, 1960). Awards gained: 1947, the award given by the Committee of Culture and Arts of Yugoslavia; 1956, the Award of the City of Zagreb; 1957, the Award of the Blue Salon of Zadar; 1959, the Award 'Salon 59' Rijeka; 1960, the first prize at the first Exhibition of Graphic Art in Zagreb. Lives and works in Zagreb and Omišalj, on the island of Krk.

11 Stone Fences II. 1959
Oil
29½ × 62½ in (75 × 159 cm)

12 Stone Fences I. 1961
Oil
23½ × 51⅛ in (59 × 130 cm)

13 Stone Fences X. 1961
Oil
22¾ × 40⅛ in (58 × 102 cm)

Cat No 13. Stone Fences X. 1961

Krsto Hegedušić

Painter. Born 1901 in Petrinja. Graduated at the Academy of Arts in Zagreb, continued studies in Paris 1926-28. First show at home 1926 (with J. Plančić) and abroad 1927, in Paris (Salon d'Automne). Initiator and co-founder of the liberal group of artists 'Zemlja'. Founded in 1930 in the village of Hlebinje a school of primitivists ('The School of Hlebinje') of which he became artistic and ideological leader (pupils J. Generalic and others). Professor of the Academy of Art in Zagreb since 1937. Imprisoned during World War II. A full member of the Yugoslav Academy of Science and Fine Arts since 1948. Has been Director of the Master's Studio since 1950 and of the Print Room of the Yugoslav Academy of Science and Fine Arts in Zagreb since 1957. Also known as a publicist. Study visits to Italy, Switzerland, Austria, Czechoslovakia, France, Belgium, the Netherlands, the United Kingdom and Brazil. Independent shows in Brussels (Palais des Beaux-Arts) 1959, in Belgrade, The Hague (Gemeente Museum) and other cities in Holland, and in Ljubljana in 1960. Has participated in numerous exhibitions at home and abroad, among others in the III Biennale in São Paulo 1955, the exhibition '50 Years of Modern Art' in Brussels 1958 and in the XXIX Biennale in Venice. Gained several awards for his work. Lives in Zagreb.

14 Still Waters. 1956
Oil and tempera
51½ × 63¾ in (131 × 162 cm)

15 Courtyard. 1958
Oil and tempera
74¾ × 51⅛ in (190 × 130 cm)

16 'Liqueur Foxy'. 1958
Oil and tempera
63¾ × 51⅛ in (162 × 130 cm)

17 Morning II. 1960
Oil and tempera
51⅛ × 44⅞ in (130 × 114 cm)

18 On the River. 1960
Oil and tempera
47¼ × 54½ in (120 × 138 cm)

Cat No 14. Still Waters. 1956

Stane Kregar

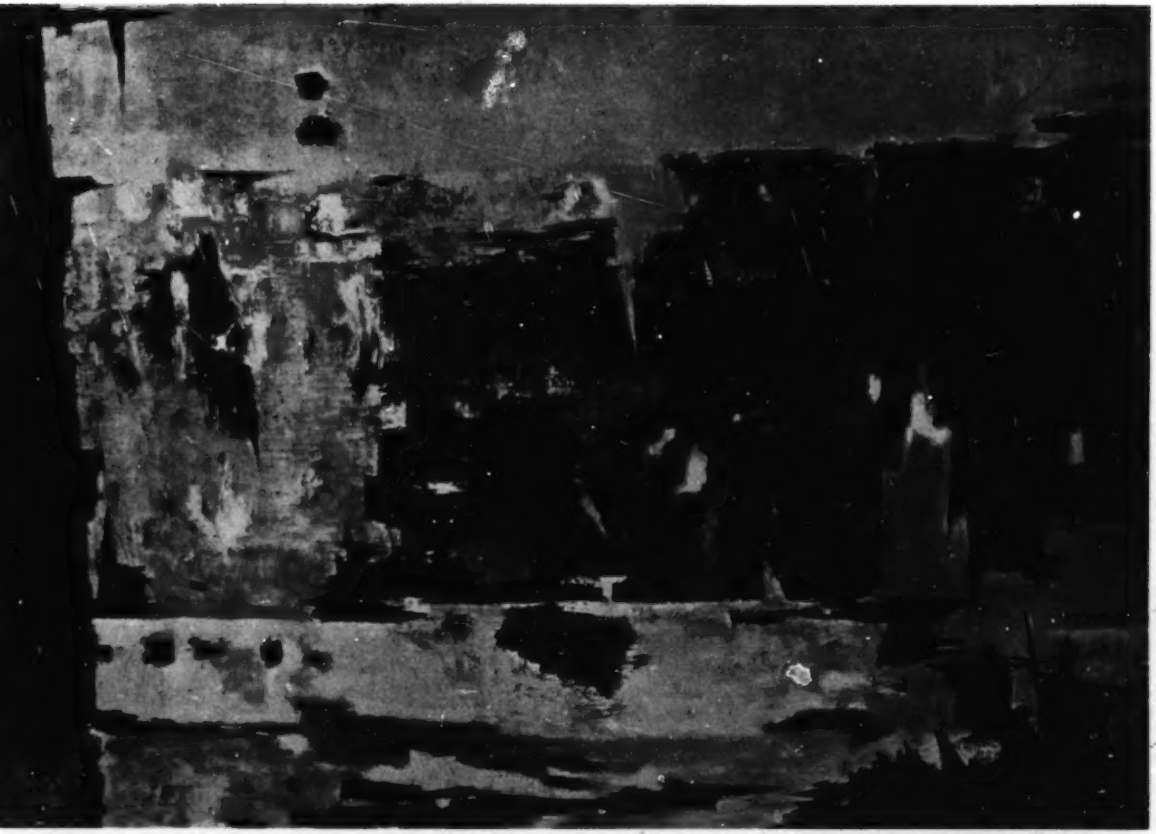
Painter. Born 1905 in Ljubljana. Studied at the Academy of Arts in Prague, graduating 1935. Co-founder of 'The Independents' group 1936, exhibiting with them till 1940. Study visits to France, Italy, Switzerland. First group show 1933 in Prague. Independent shows in Ljubljana 1950, Trieste 1951, Belgrade 1954, Berlin (Galerie Springer) 1955, Ljubljana 1960. Participated in numerous group exhibitions at home and abroad, among others in Prague with the Czechoslovak group 'The Independents' 1933 and 1937, in the Rome exhibition 'Young Yugoslav Art' 1937, in the UNESCO exhibition in Paris 1946, again in Paris and in New York in the 'Guggenheim International Award' in 1956, in the Mediterranean Biennale in Alexandria 1958, in the São Paulo Biennale 1959 and in the exhibition 'New Painting from Yugoslavia' in the USA 1959-60. Lives in Ljubljana.

19 Light in October. 1960
Oil
$51\frac{1}{8} \times 38\frac{1}{4}$ in (130 × 97 cm)

20 Disturbed Earth. 1960
Oil
$45 \times 63\frac{3}{4}$ in (114 × 162 cm)

21 January. 1961
Oil
$51\frac{1}{8} \times 63\frac{3}{4}$ in (130 × 162 cm)

22 Death of Socrates. 1961
Oil
$51\frac{1}{8} \times 53\frac{1}{2}$ in (130 × 136 cm)



Cat No 20. Disturbed Earth. 1960

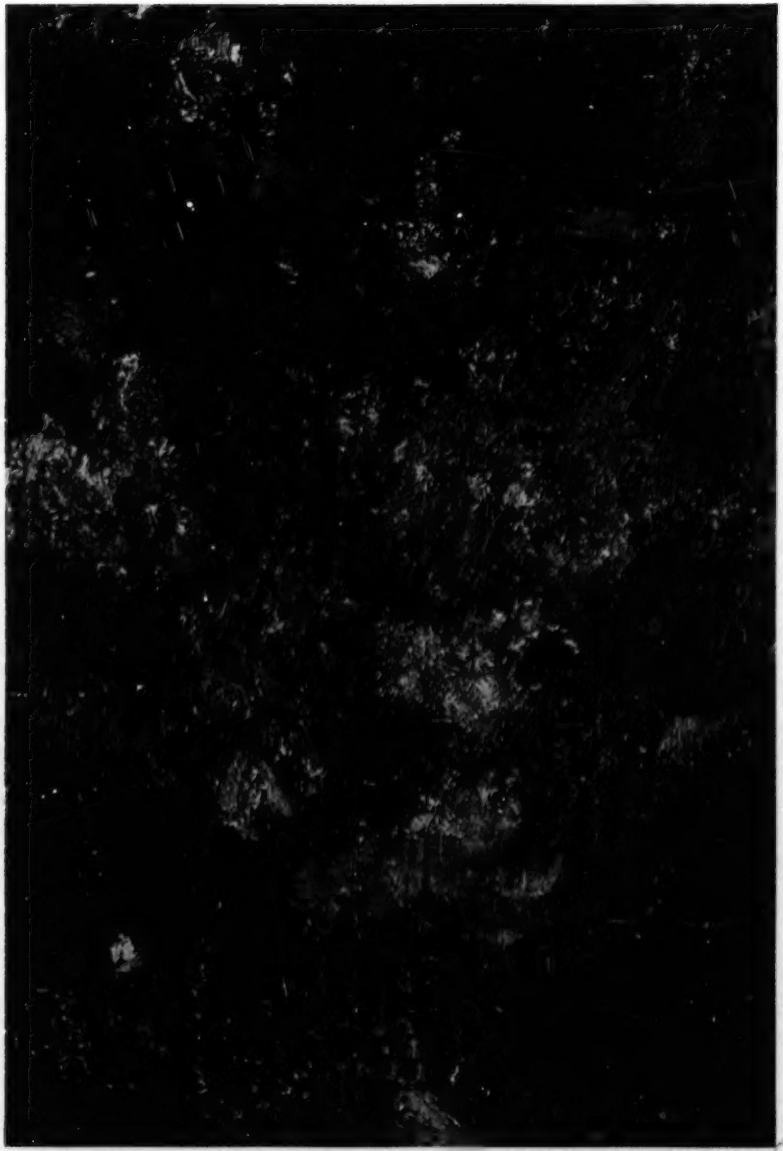
Ferdinand Kulmer

Painter and graphic artist. Born 1925 at Cap Martin (France). Studied at the Academy of Arts in Budapest 1942-45 and Zagreb 1946-50, graduating in 1950. Worked in the State Master's Studio of K. Hegedušić 1950-56. First exhibition in Zagreb 1953. Independent show Zagreb 1960. Exhibited with the State Master's Studio of K. Hegedušić in Zagreb 1954, Opatija 1955 and 1956, Ljubljana 1957; with 'The Five' group in Belgrade 1956; with the 'Mart' group in Zagreb 1957, Sarajevo 1958, Belgrade 1959; in the exhibition of the Artists' Association of Yugoslavia in Dubrovnik in 1954 and 1957; in Ljubljana 1956, and in the exhibition 'Salon 59' in Rijeka 1959. His prints were shown in the exhibition of the Artists' Association of Yugoslavia in Zagreb 1958, in the international exhibitions of graphic art in Ljubljana 1957 and 1959, in the Exhibition of Graphic Art in Zagreb 1960 and in the exhibitions of Yugoslav Graphic Art in Mexico, the USA, the USSR, China and Italy. Participated in exhibitions 'Kroatische Kunst' in Erlanger 1957, 'Modern Yugoslav Painting' and 'Sculpture of the Younger Generation' in Prague and Bratislava 1957, 'Modern Yugoslav Art' in Paris Galerie Creuze 1959, 'New Painting from Yugoslavia' in the USA 1959-60. Lives in Zagreb.

23 Red Picture. 1959
Oil
$76\frac{3}{4} \times 51\frac{1}{8}$ in (195 × 130 cm)

24 Grey Picture. 1960
Oil
$63\frac{3}{4} \times 51\frac{1}{8}$ in (162 × 130 cm)

25 Brown Picture. 1960
Oil
$57\frac{1}{2} \times 38\frac{1}{4}$ in (146 × 97 cm)



Cat No 23. Red Picture. 1959

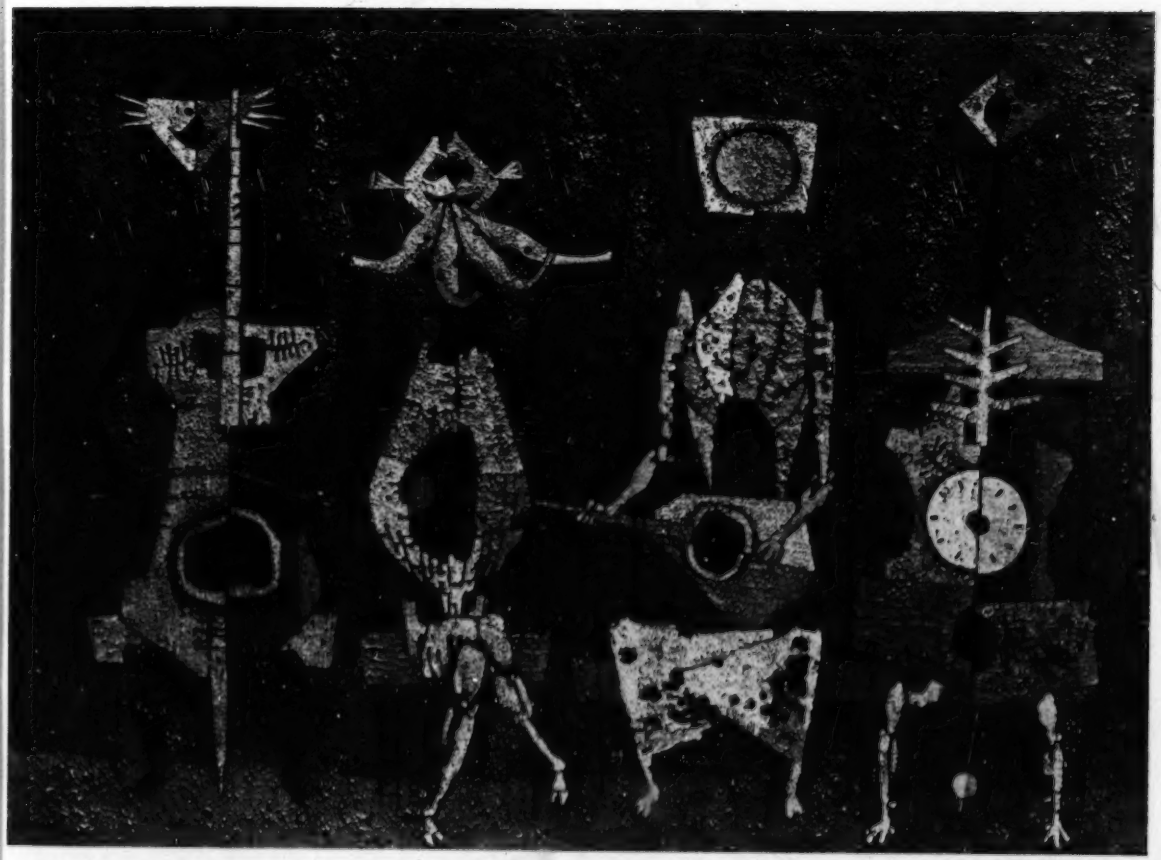
France Mihelič

Painter and graphic artist. Born 1907 at Virmaše, near Škofja Loka. Studied at the Academy of Arts in Zagreb, graduating 1932. Joined the National Liberation Army 1943. Since 1945 professor at the Academy of Arts in Ljubljana. Study visits to Italy and Paris. Independent shows in Ptuj 1939, Maribor 1955 and Paris (Galerie Yougoslave) 1955, Rome (Galleria il Segno) 1958, Slovenj Gradec 1960. Participated in numerous exhibitions at home and abroad, among others 'Bianco e nero' in Lugano and the XXVII Biennale in Venice 1954, the Biennale in São Paulo 1957 and International Exhibitions of Graphic Art in Ljubljana 1955, 1957 and 1959. Received numerous prizes: the Prešeren Award for painting 1948, the second prize for painting of the Federal Government 1949, the award of the exhibition 'Bianco e nero' as well as the Renato Carrain Award at the XXVII Biennale in Venice 1954, the Prešeren Award for graphic art and a prize in the International Exhibition of Graphic Art in Ljubljana in 1955, the Sabro Award at the Biennale in São Paulo 1957, a buying award in Grenchen 1958, a prize at the III International Exhibition of Graphic Art in Ljubljana 1959, a buying award in the Zagreb Exhibition of Graphic Art 1960. Won the Levstik Award for Illustration in 1952, 1956 and 1958. Lives in Ljubljana.

26 The Carnival. 1961
Tempera
37½ × 51½ in (95·5 × 130 cm)

27 Quintet. 1961
Tempera
39½ × 56½ in (100·5 × 143·5 cm)

28 Quartet. 1961
Tempera
37¾ × 51⅜ in (96 × 130·5 cm)



Cat No 28. Quartet. 1961

Predrag-Pedja Milosavljević

Painter. Born 1908 in Lužnice near Kragujevac. Graduated from the Law School in Belgrade. Studied painting privately with Jovan Bijelić. First exhibition in Belgrade 1929. In the Diplomatic Service in Paris 1936-41 and 1945-46. During the Second World War moved from Paris to Madrid and then London 1942. Study visits to Spain, Britain, Belgium, Italy and Greece. Independent shows in Belgrade 1951, 1953 and 1959, London (St. George's Gallery) 1943, Paris 1946 (Galerie Bosc) and 1954 (Galerie André Weil) and in Brussels 1953 and 1955 (Galerie Georges Giroux). Participated in numerous exhibitions at home and in exhibitions of Yugoslav art abroad. Exhibited in international exhibitions in Paris 1937, the Venice Biennale 1940 and 1952. Won the Grand Prix at the International Exhibition in Paris 1937, and the Seventh of July Award in Belgrade 1959. Publicist. In 1958 his book *Between the Trumpet and Silence* was published. Lives in Belgrade.

29 Watching I. 1961
Oil
45 × 57½ in (114 × 145 cm)

30 Watching II. 1961
Oil
57½ × 45 in (146 × 114 cm)

31 The Platform. 1961
Oil
31½ × 39⅜ in (81 × 100 cm)

Cat No 29. Watching I. 1961

Edo Murtić

Painter and graphic artist. Born 1921 in Velika Pisanica. Studied with Professor Lj. Babić at the Academy of Arts in Zagreb until 1943. Joined the National Liberation Army 1944. Worked as a graphic artist during the war in liberated territories. Arranged several Yugoslav exhibition pavilions abroad. Known for his murals. Study visits to Austria, France, the USA, Canada, Germany, Belgium and Italy. Exhibits regularly with the 'Mart' group. Independent shows in Prague 1945, Zagreb and Belgrade 1953 and 1954, Brussels 1955, Zagreb 1956, Vienna 1957, Milan (Galleria Bergamini) 1959, Rome (Galleria la Medusa), Belgrade, Zagreb, Ljubljana 1960. Has exhibited with other artists at home and in New York, Pittsburgh, Los Angeles, San Pedro 1951-52, the Tokyo Biennale 1954, the exhibition of Modern Yugoslav Painting in Milan, Rome, and Warsaw 1957, the XXIX Biennale in Venice, the Carnegie exhibition in Pittsburgh and with the 'Zagreb 58' group in Antwerp 1958, in 'Documenta II' in Cassel 1959 and in Wiesbaden 1960. Won first prize for Croatian painting in 1948, and the Award of the City of Zagreb for graphic art in 1960. Lives in Zagreb.

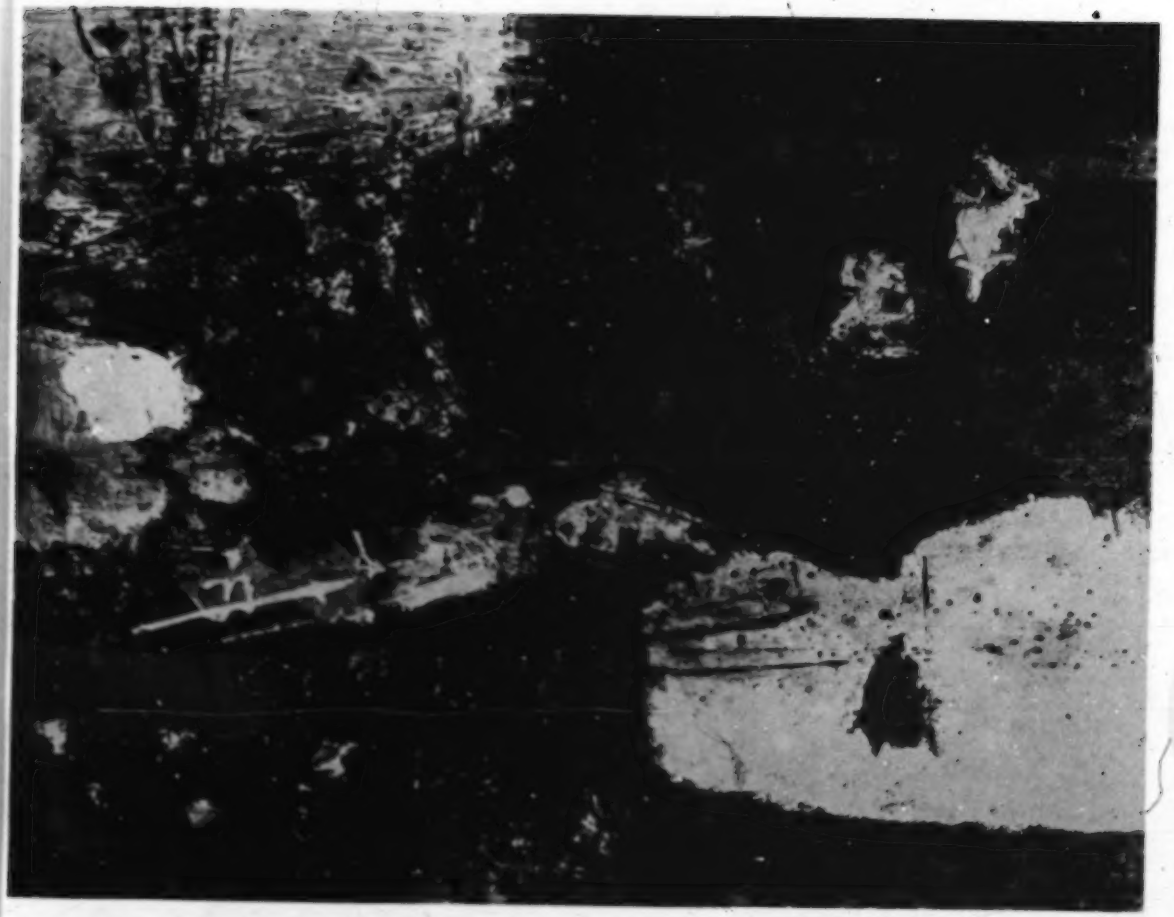
32 The Blue Point. 1959
Oil
52¾ × 41¾ in (134 × 105 cm)

33 Brown Base. 1960
Oil
45 × 57½ in (114 × 146 cm)

34 The Red Spot. 1960
Oil
35 × 45¾ in (89 × 116 cm)

35 Black Space. 1960
Oil
35 × 45¾ in (89 × 116 cm)

36 Red and Brown. 1960
Oil
45 × 57½ in (114 × 146 cm)



Cat No 34. The Red Spot. 1960

Ordan Petlevski

Painter and graphic artist. Born 1930 in Prilep. Studied at the Academy of Applied Arts in Zagreb, graduating 1955. From 1955 to 1959 worked in the studio of K. Hegedušić. Study visits to Italy and France. From 1957 a member of the 'Mart' group. Has exhibited in group exhibitions at home and abroad since 1955: among others in Grenchen 1957, Mexico City, Paris (Biennale), Venice, Turin 1959, Milan, Rome, Nice, Lugano ('Bianco e nero'), Tokyo, Antwerp 1960. Exhibited (with V. Lipovec) in Great Britain 1959-60. Awards gained: 1959, the national award in the III International Exhibition of Graphic Art in Ljubljana and the international award for painting in the first Biennale in Paris; a prize at the first Exhibition of Graphic Arts in Zagreb 1960. Lives in Zagreb.

37 Vanishing. 1959
Oil
53⅛×39⅜ in (135·5×100 cm)

38 Black Vision. 1959
Oil
39⅜×31½ in (100×80 cm)

39 Morbid Shapes. 1959
Oil
53⅛×39⅜ in (135×100 cm)

40 Corroded Form. 1959/60
Oil
34⅝×27½ in (88×69 cm)

Cat No 38. Black Vision. 1959

Zoran Petrović

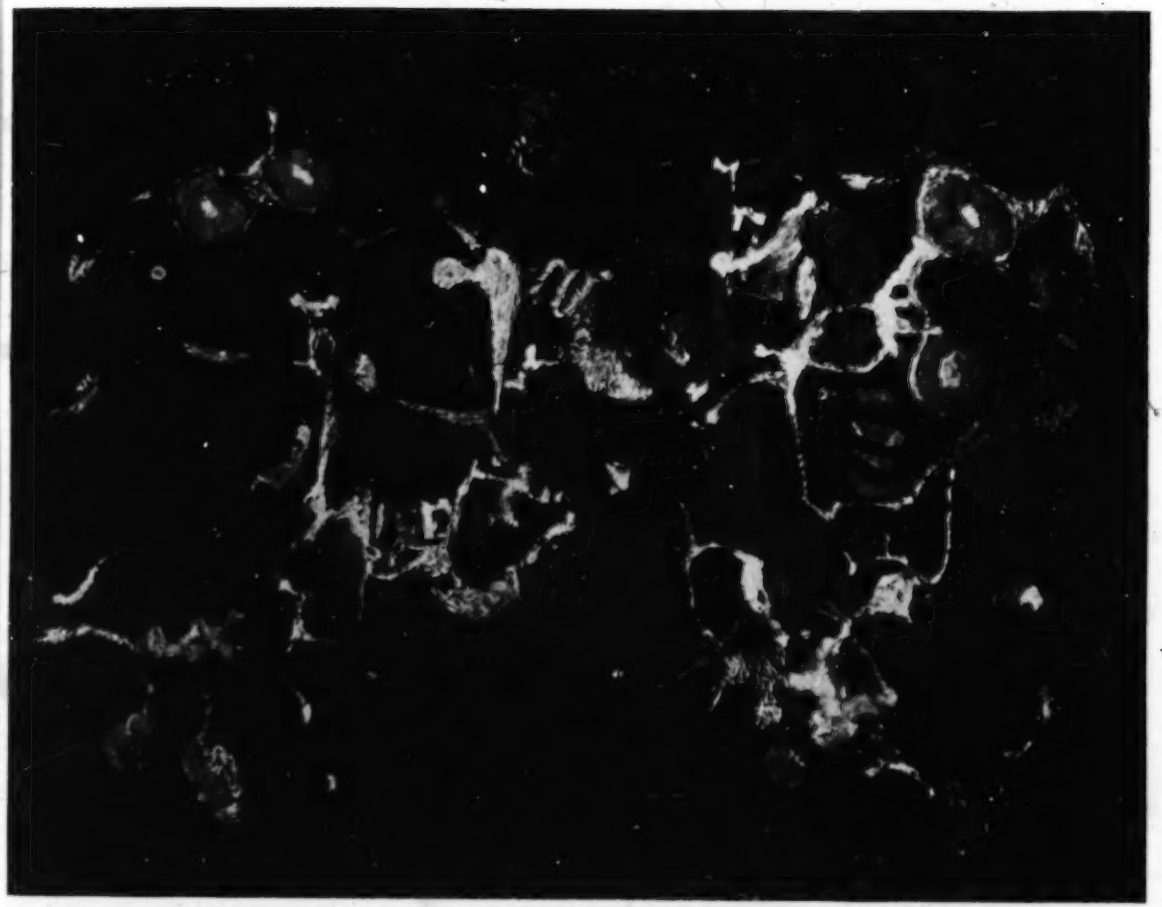
Painter and sculptor. Born 1921 at Sakule in Banat. Studied at the Academy of Art in Belgrade, graduating in 1948. Completed the special course of painting at the same academy. At first a member of 'The Independents' group, now a member of the 'December Group with which he exhibits regularly. Study visits to Italy and France. Independent shows in Belgrade 1953, 1955, 1956 and 1958, Novi Sad 1955, 1956, 1959, Zrenjanin 1955, 1959, Pančevo 1957, Subotica 1960, Ljubljana 1960 and Paris 1956. Participated with other Yugoslav artists in the III Biennale in Alexandria 1957, the exhibition 'Modern Yugoslav Art' in Poland and Czechoslovakia, with the 'December Group' in Warsaw 1958, the exhibition 'Modern Yugoslav Art' in Paris 1959, the exhibition 'New Painting from Yugoslavia' in the USA 1959-60 and the exhibition of Yugoslav Painting in Antibes 1960. Lives in Belgrade, where he is a lecturer at the Academy of Arts.

41 Openings and Details. 1958
Oil
32½ × 54 in (81·5 × 137 cm)

42 Composition. 1958
Oil
51½ × 66½ in (131 × 169·5 cm)

43 Horizontal Frieze. 1959
Oil
27½ × 39⅜ in (70 × 100 cm)

44 Falling Rhythms. 1961
Oil
52½ × 32 in (133·5 × 81 cm)



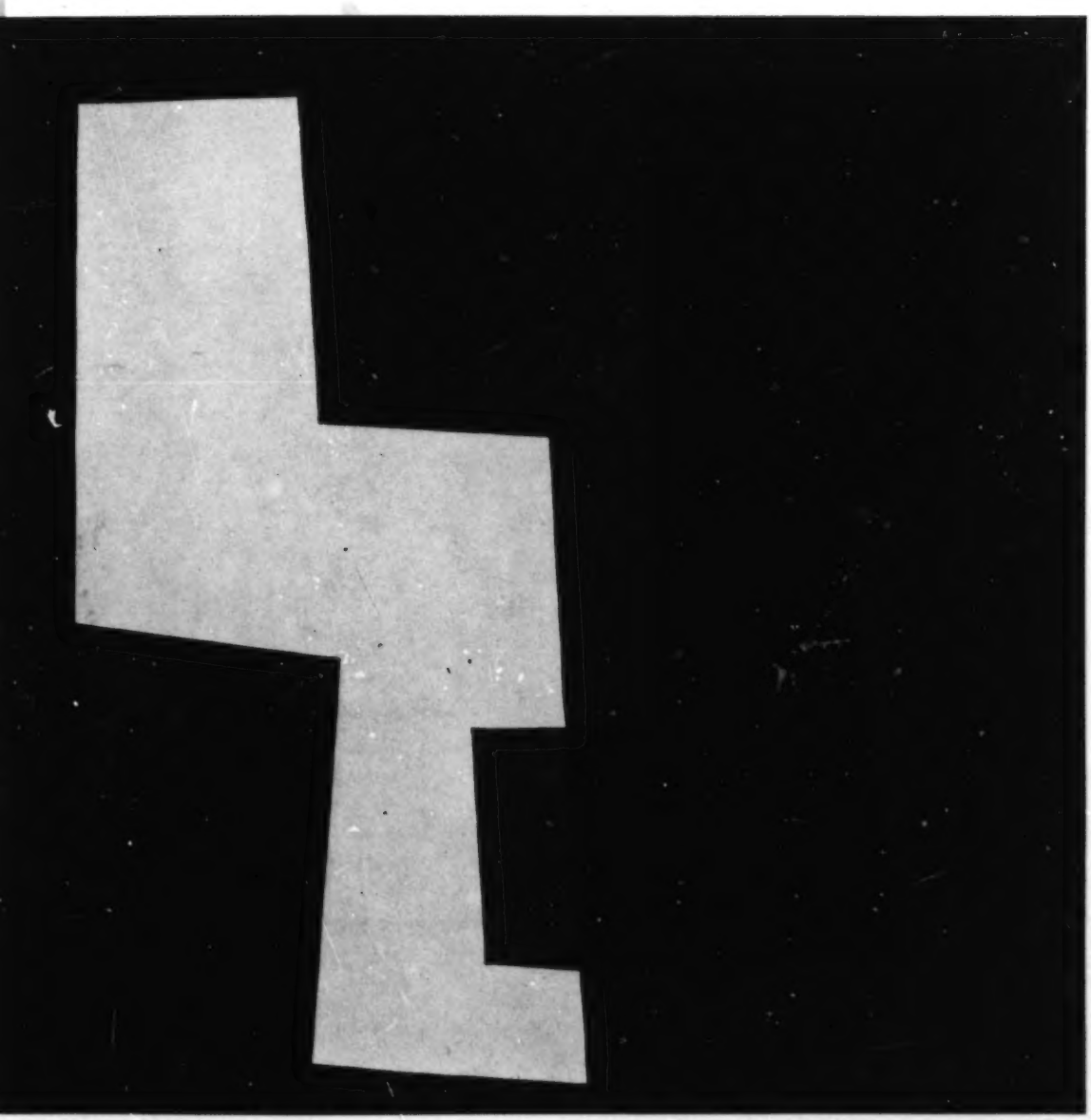
Cat No 42. Composition. 1958

Ivan Picelj

Painter. Born 1924 in Okučani. Began studies at the Academy of Arts in Zagreb 1943, but interrupted them in 1946 in order to work independently. Co-founder and member of the group 'EXAT 51'. Study visits to Stockholm, Vienna, New York, Chicago, Venice, Milan, Paris, Antwerp and Brussels. Participated in numerous exhibitions at home (Zagreb and Belgrade 1953, 'EXAT 51', 'Salon 54' in Rijeka, the Zagreb Triennale 1955, 'Salon 56' in Rijeka and Dubrovnik 1956, the Zagreb Exhibition of Graphic Art 1960, etc.), and abroad: 'Salon des Realités Nouvelles' in Paris 1952; '50 Years of Abstract Art' in Paris, 'Modern Croatian Painting and Sculpture' in Erlangen, the XI Triennale in Milan 1957; 'Group 58' in Antwerp 1958; the Denise René Gallery in Paris, 'New Painting from Yugoslavia' in the USA 1959-60; 'Modern Yugoslav Art' in Paris 1959; Drian Gallery in London 1960. Lives in Zagreb.

45 Composition W. 1957-58
Oil
38 × 38 in (96·5 × 96·5 cm)

46 Composition Ytaka. 1959
Oil
$31\frac{1}{2} \times 43\frac{3}{8}$ in (80 × 105 cm)



Cat No 45. Composition W. 1957-58

Mića Popović

Painter. Born 1923 in Loznica. Studied at the Academy of Arts in Belgrade. Has lived mostly in Paris since 1950. One-man shows in Belgrade, Zagreb, Paris and The Hague. Exhibited with groups of French artists in Germany, France, Holland and Austria. Lives in Belgrade.

47 Simple Light. 1959
Oil
51⅛×76¾ in (130×195 cm)

48 The Section. 1960
Oil
51⅛×76¾ in (130×195 cm)

49 Study. 1960
Oil
23½×28½ in (60×72·5 cm)

Cat No 47. Simple Light. 1959

Marij Pregelj

Painter and graphic artist. Born 1913 in Kranj. Studied at the Academy of Arts in Zagreb, graduating in 1936. Now professor at the Academy of Arts in Ljubljana and President of the Artists' Association of Yugoslavia. Study trips to Italy, Paris, London and the Netherlands. Also works with mosaic (best known works are on the island of Rab and in Trbovlje). Participated in many important exhibitions at home and abroad, among others in Ljubljana, Zagreb, Belgrade, Cetinje, Moscow, Leningrad, Warsaw, Paris, Trieste, Bruges, Brussels, Pistoia, Rome, Milan, Leghorn, as well as in the '50 Years of Yugoslav Painting' in Zagreb, Ljubljana and Belgrade 1953-54, the XXVII Biennale in Venice 1954, the 1955 Biennale in Tokyo, the 'Salon 56' in Rijeka 1956, the 'New Painting from Yugoslavia' in the USA 1959-60. Won three Levstik Awards for illustrations in 1949, 1958 and 1960, and the Prešeren Award for painting in 1958. Lives in Ljubljana.

50 Nude. 1960
Tempera
$21\frac{3}{4} \times 47\frac{1}{4}$ in (55·5×120 cm)

51 Beggar. 1960
Tempera
$39 \times 32\frac{1}{8}$ in (99×81·5 cm)

52 Trumpeter. 1960
Tempera
$39\frac{3}{8} \times 32\frac{1}{8}$ in (100×81·5 cm)

53 Laundresses. 1961
Tempera
$43\frac{1}{2} \times 53\frac{1}{2}$ in (110×136 cm)

54 Composition with a Skull. 1961
Tempera
$51\frac{1}{8} \times 38\frac{1}{4}$ in (130×97 cm)

Cat No 51. Beggar. 1960

Zlatko Prica

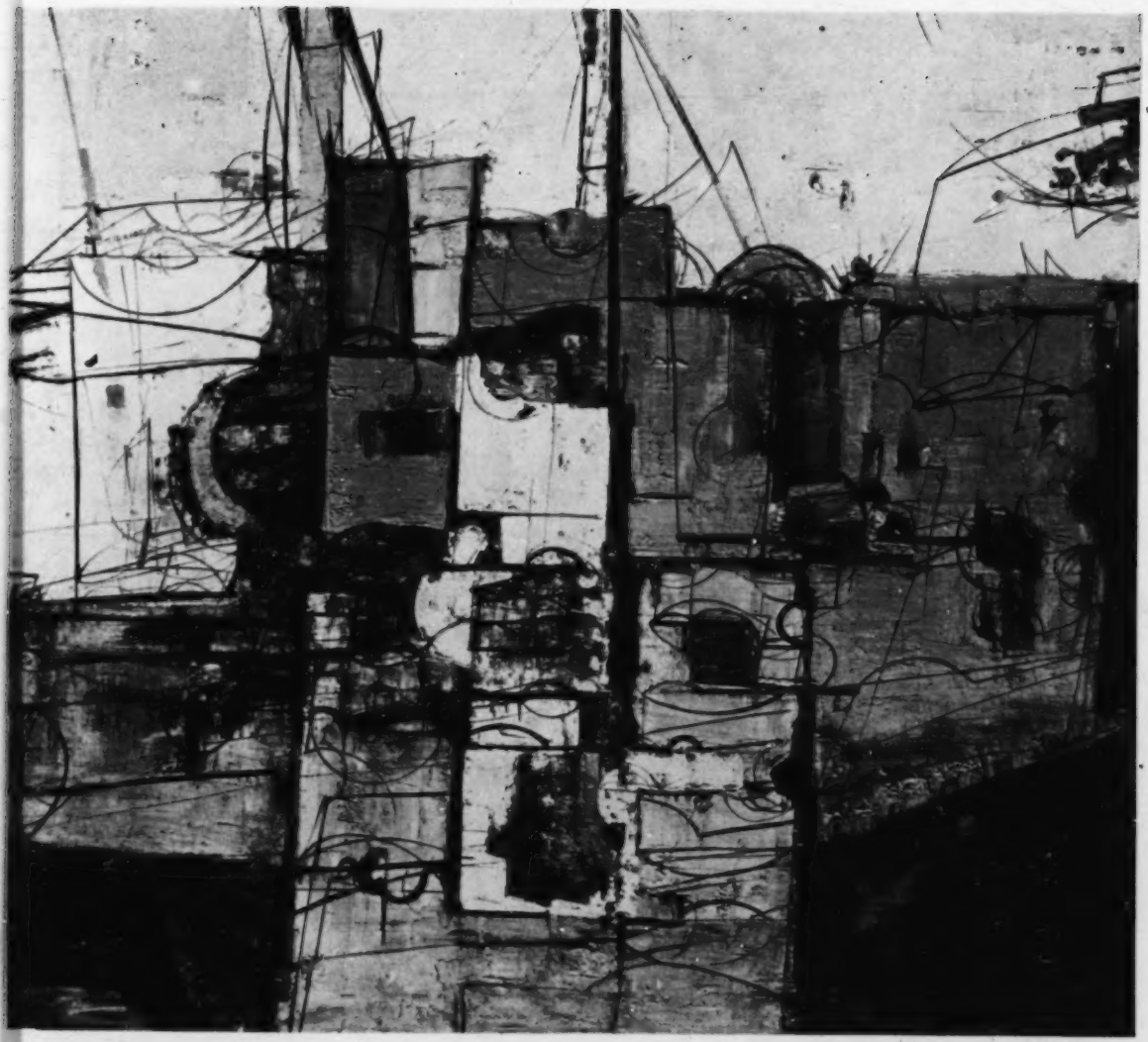
Painter and graphic artist. Born 1916 in Pečul. Studied at the Academy of Arts in Zagreb, graduating 1940. Imprisoned in concentration camp 1941. Joined National Liberation Front 1943. Study visits to India, London, Paris and Italy. Independent shows in Zagreb 1941, 1952, 1955, 1956, 1959 and 1961, Belgrade 1952, 1955, Sarajevo 1955, Ljubljana 1959, New Delhi 1952, Rio de Janeiro (Museu Educaon) 1954, São Paulo (Museu de arte moderna) 1954, Venice (Galleria del Cavalino) 1956, London (Gallery One) 1957, Vienna (Galerie Würthle) 1957, Stuttgart (Galerie Behr) 1959, Düsseldorf (Gallerie Mahlkasten) 1960 and Ascona (Castelnuovo) 1960. Participated in international exhibitions in Ljubljana 1955, 1957 and 1959, Lugano 1958 and Tokyo 1960. Award of the Committee of Culture and Art of Yugoslavia won in 1947 and 1948, international award 'Bianco e nero' in Lugano in 1958 and national award of III International Exhibition of Graphic Art in Ljubljana in 1959. Lives in Zagreb.

55 White Lady. 1960
Oil
47½ × 38⅜ in (120 × 97·5 cm)

56 Fruit and Earth. 1961
Oil
45¾ × 51⅛ in (116 × 130 cm)

57 Composition in Blue. 1961
Oil
47½ × 53⅛ in (120 × 135 cm)

58 The Great Transition to Autumn. 1961
Oil
51⅛ × 76¾ in (130 × 195 cm)



Cat No 57. Composition in Blue. 1961

Miodrag B. Protić

Painter. Born 1922 in Vrnjačka Banja. Studied law at the university and painting by himself and in a private school in Belgrade. Continued his studies in Paris and in Italy. Exhibited for the first time with the Artists' Association of Serbia 1946; later, and often, with other members of the Association, with the group 'The Independents' (1951-55) and since then with the 'December Group'. Five independent shows in Yugoslavia: Belgrade 1956, 1957, 1959, Novi Sad 1958 and Ljubljana 1960. Has exhibited abroad in the Biennale in Alexandria 1954, the Tokyo Biennale 1955, in Brussels (twice with other artists in 1956 and in the World Exhibition 1958), the XXVIII Biennale in Venice 1956, in Copenhagen, Bratislava, Prague, Warsaw, Rome, Milan, Paris, Antibes, New York, etc. Won an award at the XXVIII Biennale in Venice and the October Prize of the City of Belgrade 1956. Writes reviews and essays. Books include *The Contemporaries* (Nolit 1955), *The Picture and the Thought* (Nolit 1960) and three monographs. Lives in Belgrade.

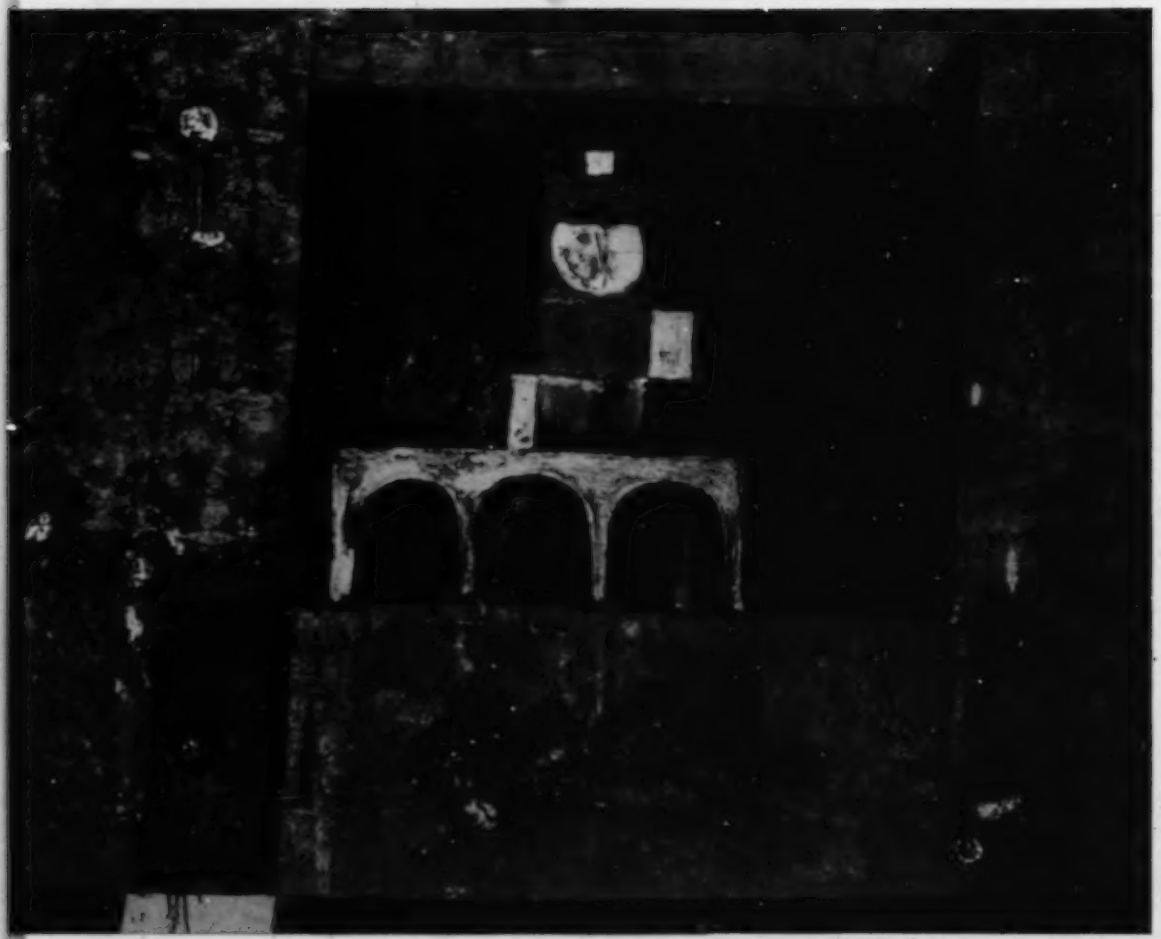
59 Study I. 1960
Oil
31½ × 39⅜ in (80 × 100 cm)

60 Study II. 1961
Oil
31½ × 39⅜ in (80 × 100 cm)

61 Solitude. 1961
Oil
50¾ × 63¾ in (129 × 161 cm)

62 A Sienna Motive. 1961
Oil
50¾ × 63¾ in (129 × 161 cm)

63 Composition. 1961
Oil
38 × 50¾ in (96·5 × 129 cm)



Cat No 62. A Sienna Motive. 1961

Frano Šimunović

Painter. Born 1908 in Dicem. Studied at the Academy of Arts in Zagreb, graduating in 1934. Study visits to Spain, Italy and France. One-man shows in Zagreb 1935, 1952, in Belgrade 1937, Prague 1946 and Split 1960. Participated in numerous exhibitions at home and abroad, among others in the International Exhibition of Contemporary Painting and Sculpture in Pittsburgh (Carnegie Institute) 1958-59, the World Exhibition in Brussels 1958, the 'Guggenheim International Award' in New York 1958, the Mediterranean Biennale in Alexandria 1958, as a guest in the London Group exhibition in London 1958 and in the exhibition 'New Painting from Yugoslavia' in USA 1959-60. Awards: the award for graphic art of the State Committee of Culture 1946, the second Federal Prize for painting 1949, the Award of the City of Zagreb 1958 and the National Award of the Guggenheim Foundation 1958. Lives in Zagreb.

64 Forms in a Quarry I. 1959
Oil
29½ × 39⅜ in (75 × 100 cm)

65 Forms in a Quarry II. 1960
Oil
25½ × 52 in (65 × 132 cm)

66 The Big Quarry II. 1961
Oil
49½ × 70¾ in (126 × 180 cm)

Cat No 64. Forms in a Quarry I. 1959

Mladen Srbinović

Painter and graphic artist. Born 1925 at Sušica. Studied at the Academy of Arts in Belgrade, graduating 1950 and completing special course of painting with Professor Gvozdanović 1953. Exhibited for the first time in the 'Exhibition of the Young' in Belgrade 1951. Study visits to Italy, Paris, London and Warsaw. Independent shows 1955 in Belgrade, 1956 in Novi Sad, and 1957 in Smederevo. Has participated in many exhibitions at home and abroad, among others the XXVII Venice Biennale (prints), 'Bianco e nero' in Lugano, the International Exhibition of Colour Lithography in Cincinnati, 1955 in London, 1956 the Mediterranean Biennale in Alexandria, 1957 the International Exhibition of Graphic Arts in Bruges, 1958 the World Exhibition in Brussels and the 'Guggenheim International Award' in New York, 1959 Biennale in Tokyo, 1960 New York. Awards gained: the October Award of Belgrade 1958 and a prize in the exhibition of Yugoslav Graphic Art of 1960 in Zagreb. A member of the 'December Group' and a lecturer at the Academy of Arts in Belgrade. Lives in Belgrade.

67 My Studio. 1959
Oil
67 × 53½ in (170 × 136 cm)

68 On the Table. 1958–60
Oil
51⅛ × 38½ in (130 × 97 cm)

69 In the Doorway. 1960
Oil
67 × 53⅛ in (170 × 135 cm)

70 Intimate Gesture. 1960
Oil
33½ × 20¾ in (85 × 53 cm)

Cat No 67. My Studio. 1959

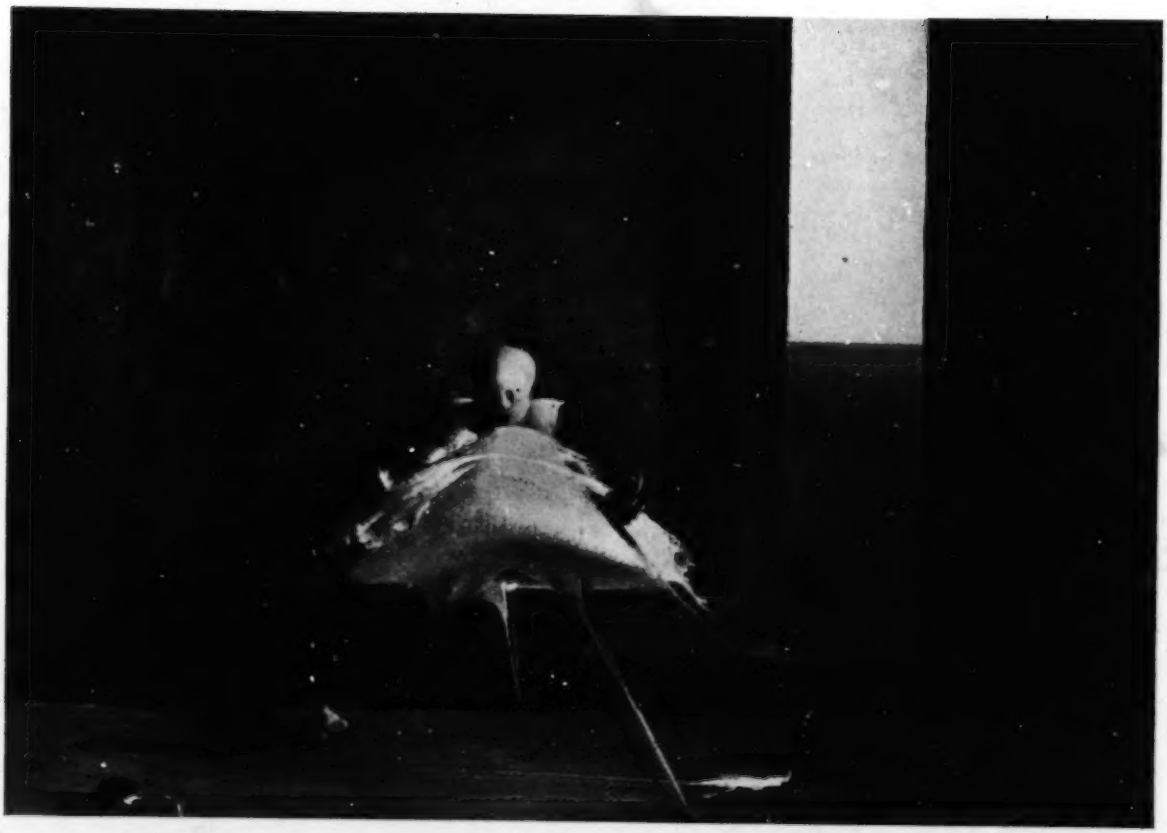
Miljenko Stančić

Painter and graphic artist. Born 1926 in Varaždin. Graduated at the Academy of Arts in Zagreb 1952. One-man shows in Zagreb 1952, 1955, 1956 and 1961, Belgrade 1954, 1959, Rijeka 1958, Varaždin 1959, Ljubljana 1960, Paris (Galerie Lambert) 1959, Hamburg 1960. Participated in numerous exhibitions at home and abroad: in exhibitions of Yugoslav art in Rome, Milan, Warsaw, Prague, Mexico City and elsewhere, in the IV Biennale in Tokyo 1957, the World Exhibition in Brussels 1958, in the exhibition at the 'Ciafma' centre in Genoa, Brussels and Charleroi 1960 and 1961. Won the award of the City of Zagreb 1959. Lives in Zagreb.

71 A Dead Child. 1952
Oil
20¾ × 30¼ in (53 × 77 cm)

72 Old Posters. 1957
Oil
21¼ × 30¼ in (54 × 77 cm)

73 Children Playing. 1960
Oil
25¼ × 31¾ in (64 × 81 cm)



Cat No 71. A Dead Child. 1952

Gabrijel Stupica

Painter. Born 1913 in Dražgoše. Studied at the Academy of Arts in Zagreb, graduating 1936. Since 1946 has lived in Ljubljana, where he is a professor at the Academy of Arts. Study visits to Italy, Paris and Prague. Has exhibited at Ljubljana, Zagreb, Belgrade, Dubrovnik, Rijeka and in exhibitions of Yugoslav art abroad (Moscow, Leningrad, Warsaw, Cracow, Prague, Bratislava, Budapest 1947, Rome 1956, Milan, Warsaw 1957, Pistoia, Leghorn, Brussels 1958, the USA 1959-60). Participated in international exhibitions: the XXVI Biennale in Venice 1952, the 'Guggenheim International Award' in Paris 1956, the Tokyo Biennale 1957, the XXIX Biennale in Venice 1958, 'Documenta II' in Cassel 1959, 'Guggenheim International Award' in New York 1960. Awards: The Prešeren Award 1948, 1950, 1957; the award of 'Salon 56' in Rijeka 1956; the National Award of the Guggenheim Foundation 1960. Lives in Ljubljana.

74 Figures with Chinese Lanterns I. 1960
Tempera
78 × 54¾ in (198 × 139 cm)

75 Figures with Chinese Lanterns II. 1960
Tempera
77½ × 50¾ in (197 × 129 cm)

76 Toys on the Table. 1960
Tempera
45¾ × 50 in (116 × 127 cm)

77 Girl with a Picture. 1960
Tempera
51⅛ × 46¾ in (130 × 119 cm)

78 Girl with a Veil. 1960
Tempera
22½ × 19 in (57 × 48 cm)

Cat No 77. Girl with a Picture. 1980

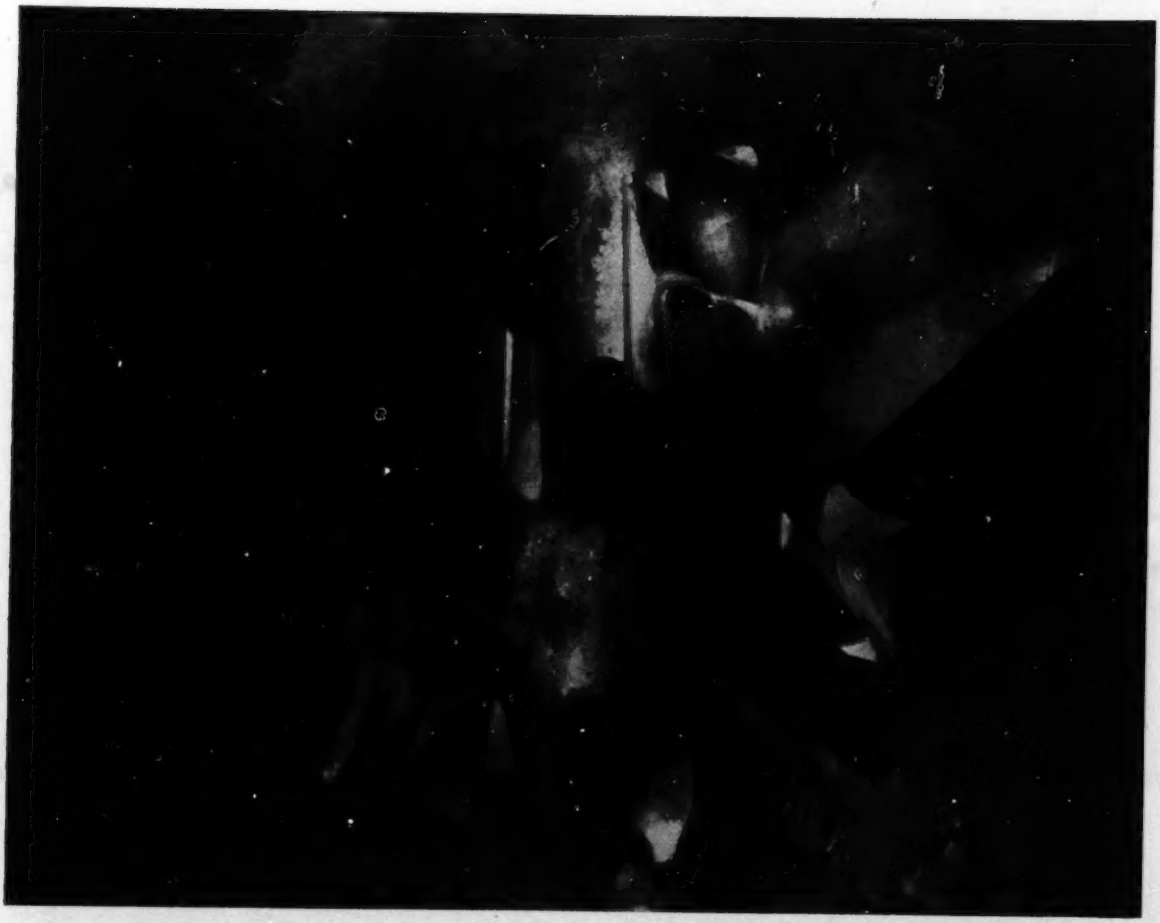
Josip Vaništa

Painter. Born 1924 in Karlovac. Graduated from the class of professor Marin Tartaglia at the Academy of Arts in Zagreb 1950. Since 1951 Assistant Lecturer in the Department of Architecture and Fine Arts at the Zagreb Faculty of Technology. Studied in Paris 1953 and 1957. Exhibited for the first time (with M. Stančić) in Zagreb 1952. Independent shows in Zagreb 1952, 1955, 1958 and 1959, in Karlovac 1958, Opatija 1959 and Paris 1960 (Galerie Lambert). Participated in exhibitions of the Artists' Association of Croatia and of the Artists' Association of Yugoslavia, in the exhibition of 'The Five' in Zagreb 1955, the exhibition of modern Yugoslav painting in Dubrovnik 1956, 'Salon 56' and 'Salon 59' in Rijeka, the Mediterranean Biennale in Alexandria 1955, in Milan 1956, the Biennale in Paris (Galerie Creuze) 1959, 'New Painting from Yugoslavia' the USA 1959-60 and the 'Guggenheim International Award' in New York 1960. Awarded a prize of the 'Salon 59' in Rijeka. Lives in Zagreb.

79 Composition. 1959
Oil
$55\frac{1}{8} \times 70\frac{3}{4}$ in (140 × 180 cm)

80 Composition. 1959
Oil
$40\frac{1}{8} \times 54\frac{1}{2}$ in (102 × 138·5 cm)

81 Composition. 1960
Oil
$55\frac{1}{8} \times 70\frac{3}{4}$ in (140 × 180 cm)



Cat No 79. Composition. 1959

Lazar Vujaklija

Painter and graphic artist, working also in tapestry. Born 1914 in Vienna. Self taught. As a printer's apprentice attended an evening course in figure drawing with the painter Petar Dobrović. Has exhibited since 1952 in group exhibitions at home and in exhibitions of Yugoslav art abroad. Independent shows in Belgrade 1952, 1955, 1957 and 1960. In 1955 exhibited at the Mediterranean Biennale in Alexandria and 1956 at the XXVIII Biennale in Venice. In 1959, two month study visit to Mount Athos in Greece. Member of the 'December Group'. In 1957 awarded the prize given by newspaper *Politika*. Lives in Belgrade.

82 The Hunter. 1955
Oil
37⅜ × 43¼ in (95 × 110 cm)

83 A Lamb. 1956
Oil
43¼ × 37⅜ in (110 × 95 cm)

84 The Peacock. 1959
Oil
29½ × 40½ in (74 × 103 cm)

Cat No 82. The Hunter. 1955

Kosta Angeliradovani

Sculptor and graphic artist. Born 1916 in London. Studied at the Brera Academy of Fine Arts in Milan, graduating in 1938. Completed special course in graphic art 1944 at the Academy of Arts in Zagreb. Study visits to Italy, France, Switzerland and Belgium. Has exhibited regularly since 1946 in group exhibitions at home and in exhibitions of Yugoslav art abroad: Moscow, Leningrad, Bratislava 1947, Prague and Warsaw 1948, the Venice Biennale 1950, Erlangen, Rome, Milan and Warsaw 1957, the World Exhibition in Brussels 1958, with the group 'Zagreb 58' in Antwerp and Paris 1959. Has exhibited prints in numerous exhibitions in Europe and America. Lives in Zagreb.

85 Portrait. 1959
Bronze
Height 11¾ in (30 cm)

86 Torso I. 1959
Bronze
Height 30¾ in (78 cm)

Cat No 86. Torso I. 1959

Vojin Bakić

Sculptor. Born 1915 in Bjelovar. Studied at the Academy of Arts in Zagreb 1934-38. Attended special courses with Ivan Mestrovic 1940, and the special courses of F. Krsinic from 1941 to 1945. Study visits to Italy and Paris. In 1956 fire destroyed his studio and over 100 works. Has executed several important monuments. Exhibited for the first time in Zagreb 1939. Independent show in Zagreb 1958. Represented in group exhibitions of Yugoslav art at home and abroad. Participated in: 1950, the XXV Biennale in Venice; 1955, the Mediterranean Biennale in Alexandria; 1956, the XXVIII Biennale in Venice; 1957, the XI Triennale in Milan; 1958, '50 Years of Modern Art' in Brussels; 1959, the exhibition in Galerie Denise René in Paris, 'Documenta II' in Cassel; 1960, Drian Gallery, London. Gained Federal Prizes for sculpture 1947 and 1948, the Sculpture Prize of Croatia in 1949 and the Award of the City of Zagreb 1956. Lives in Zagreb.

87 Flower. 1960
Bronze
25½ × 35½ in (64 × 90 cm)

88 Relief I. 1960
Bronze
43½ × 33½ in (110 × 85 cm)

89 Relief II. 1960
Bronze
23½ × 37⅜ in (59 × 95 cm)

90 Sculpture. 1960
Lead
13⅜ × 15 in (34 × 38 cm)

Cat No 88. Relief I. 1960

Stojan Batič

Sculptor. Born 1925 in Trbovlje. During the war worked for two years in a mine, then joined the National Liberation Army. After the war studied at the Academy of Arts in Ljubljana, where he completed also the special sculpture course. Study visits to Italy and France. First one-man show in Ljubljana 1952, Maribor (with R. Debenjak) 1954, Ljubljana (with B. Kobe) 1955, Ljubljana (with L. Spacal) 1957, Ljubljana 1959, Slovenj Gradec 1960. Participated in the Mediterranean Biennals in Alexandria 1955, exhibited in Rijeka, Milan, Rome, Paris 1956, Milan, Warsaw 1957, Videm, Pistoia, Leghorn, Belgrade, Maribor 1958, Skopje 1959, Villach, Klagenfurt and Brussels 1960. Won the Prešeren Award 1960. Lives in Ljubljana.

91 The New Shift in the Mine. 1960
Stone
Height 29½ in (74 cm)

92 In the Elevator. 1950
Bronze
Height 18½ in (46 cm)

93 Miner. 1961
Bronze
Height 27½ in (69 cm)

Cat No 92. In the Elevator. 1960

Dušan Džamonja

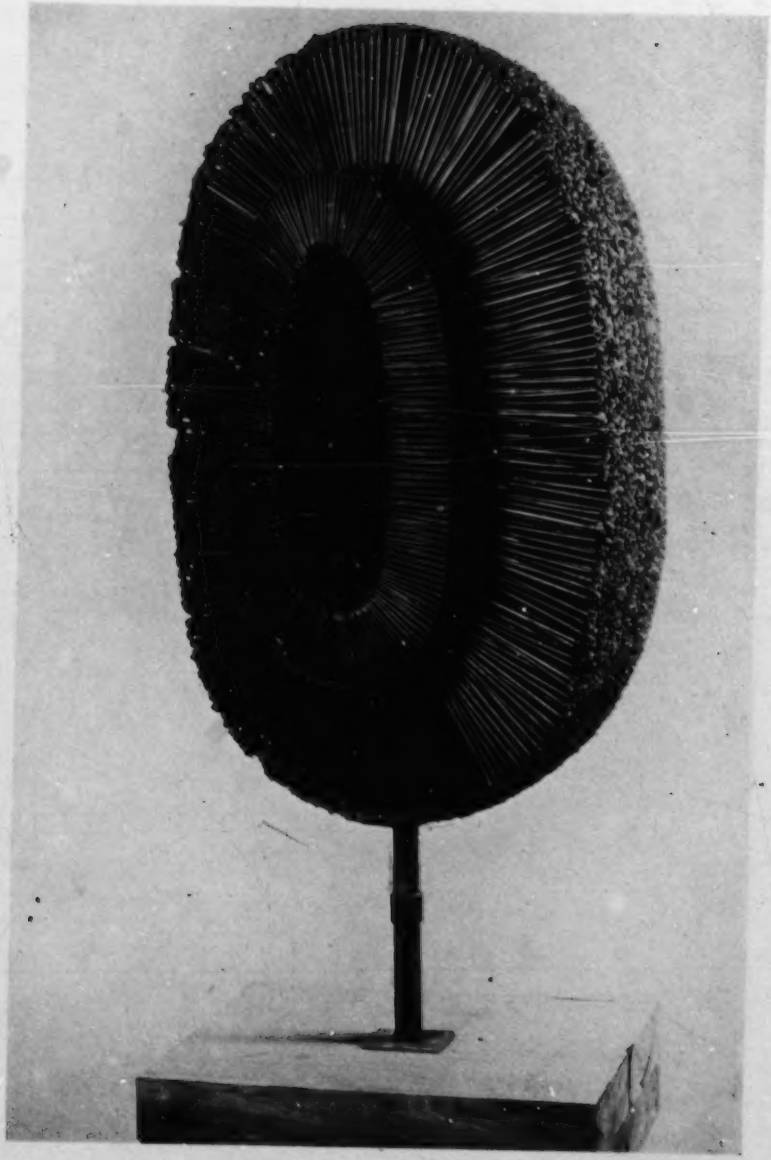
Sculptor. Born 1928 in Strumica. Studied at the Academy of Arts in Zagreb, graduating 1951. Worked in the Master's Studio of Fran Kršinić 1951-53. Study visits to Italy and Paris. Independent shows in Zagreb 1954, 1957 and 1959, Belgrade 1954 and 1957, and at the Galleria Bergamini, Milan, 1957. Group exhibitions at home and abroad, among others the XXVII Venice Biennale (prints) 1954, the Mediterranean Biennale, Alexandria 1955, the International Exhibition of Modern Sculpture at the Musée Rodin in Paris 1956, the World Exhibition at Brussels 1958 and with the group 'Zagreb 58' in Antwerp, Prague and Warsaw, in the Sculpture Biennale in Middelheim and the exhibition of Modern Yugoslav Art at the Galerie Creuze, Paris, 1959 and in the XXX Venice Biennale 1960. In 1959 he participated in the international competition for a monument at Dachau, winning one of the six prizes and receiving, in the same year, one of the awards in the exhibition 'Salon 59' in Rijeka. Lives in Zagreb.

94 Metal Sculpture 14. 1960
Iron
Height 28⅜ in (72 cm)

95 Metal Sculpture 15. 1960
Iron
Height 44½ in (113 cm)

96 Sculpture IV. 1961
Wood and metal
Height 21 in (53 cm)

97 The Bride. 1961
Wood and metal
Height 28¾ in (73 cm)



Cat No 95. Metal Sculpture 15. 1960

Olga Jančić

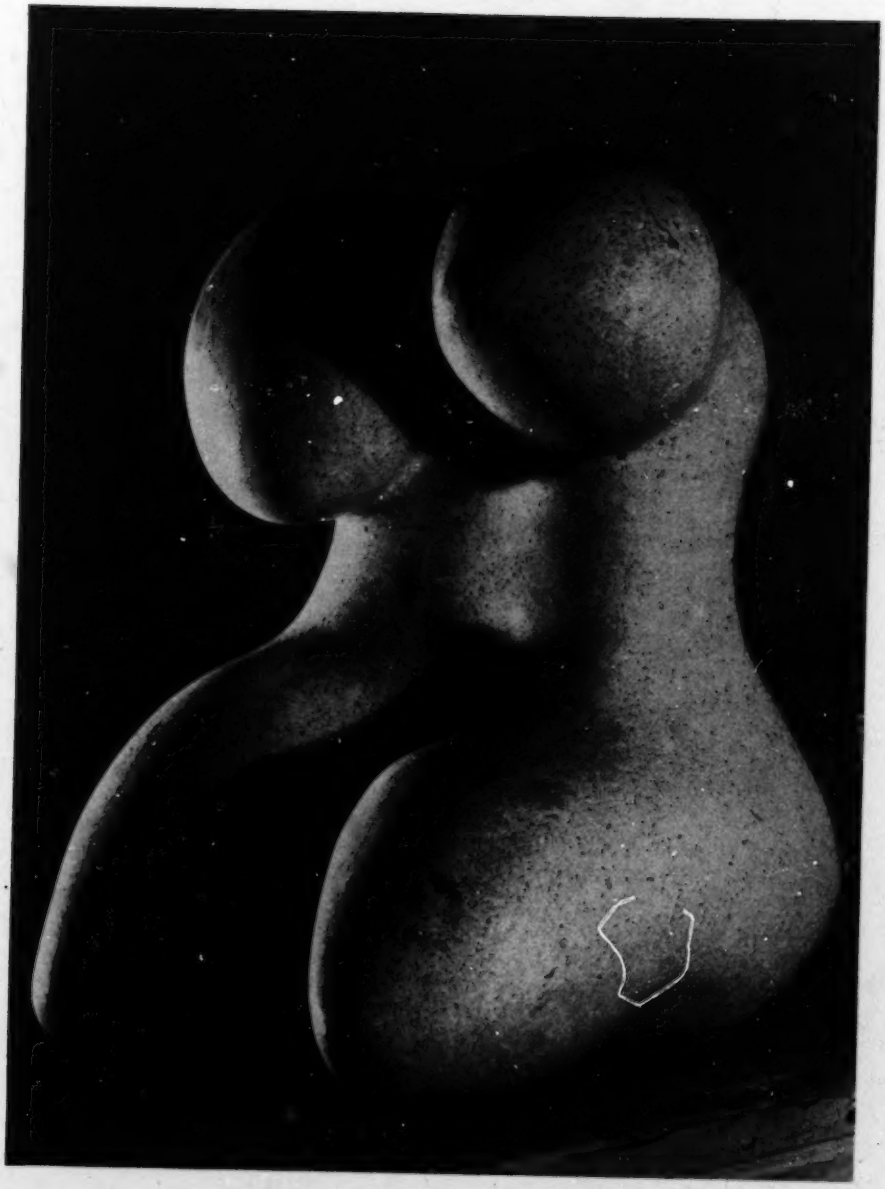
Sculptress. Born 1929 in Bitolj. Graduated from the Academy of Arts in Belgrade in 1950. Worked in the Masters' Studio of Toma Rosandić 1950-54. Member of the 'Space 8' group. Independent shows in Belgrade, Ljubljana and Rijeka 1959, Zagreb 1960 and Harrogate 1960 in the first Festival of Art. Participated in group exhibitions at home and abroad: the first Mediterranean Biennale in Alexandria and the Exhibition of Modern Yugoslav Art in Milan and Warsaw 1955, the World Exhibition in Brussels 1958, the Biennale in Paris 1959, at the Woodstock Gallery, London, 1960, the Exhibition of Modern Yugoslav Art in Paris (Galerie Creuze) and at the Musée Picasso, Antibes, 1960. Awards received in 1959 in the first International Biennale for Young Artists in Paris and in 1960 at the first Biennale of Young Yugoslav artists in Rijeka. Lives in Belgrade.

98 Love of Shapes I. 1959
Bronze
Height 11¾ in (30 cm)

99 Love of Shapes II. 1959
Bronze
Height 12¼ in (31 cm)

100 Metamorphosis. 1960
Bronze
Height 18½ in (47 cm)

101 Small Torso. 1960
Stone
Height 13¾ in (35 cm)



Cat No 101. Small Torso. 1960

Olga Jevrić

Sculptress. Born 1922 in Belgrade. Studied simultaneously at the Belgrade Academy of Music, graduating 1946, and at the Academy of Arts, graduating 1948. Finished the special sculpture course with Professor Stojanović in 1949. Study visits to Paris, Italy and Great Britain. Independent shows in Belgrade 1957 and in Turin 1959 (Galleria Notizie). Has shown in group exhibitions at home and many times since 1948 in exhibitions of Yugoslav art abroad (Italy, Poland, France, Germany). International exhibitions: the International Exhibition of Modern Sculpture (Musée Rodin) 1956, the XXIX Biennale in Venice and the World Exhibition in Brussels 1958, the V Biennale of Sculpture in the Open Air in Antwerp and the III International Festival of Small Plastic Arts in Padua 1959. 1960 won the *Politika* prize for sculpture. Lives in Belgrade.

102 Composition (Complementary Forms). 1956.
Cement and iron
Height 51⅛ in (130 cm)

103 Articulated Space. 1956
Cement and iron
Height 45 in (114 cm)

104 Three Elements. 1956-61
Cement and iron
Height 19 in (48 cm)

105 Design for a Memorial. 1959
Bronze
Height 11 in (28 cm)

Cat No 102. Composition (Complementary Forms). 1956

Miša Popović

Sculptor. Born 1925 in Priština. Studied at the Academy of Arts in Belgrade. Study visits to Greece 1954, Paris 1955 and London 1958. Has executed several monuments and shown in numerous exhibitions at home and abroad, among others the Open Air Exhibitions of Sculpture in Belgrade 1957 and 1958, the October Salon in Belgrade 1960, the III Mediterranean Biennale, Alexandria, 1959, the Exhibition of Yugoslav Art in Prague, Brno, Bratislava 1958 and Cairo 1960. Gained second prize at the III Mediterranean Biennale in Alexandria 1959 and the award for plastic works at the October Salon in Belgrade 1960. Lives in Belgrade, where he is an associate professor at the Academy of Arts.

106 The Enchanted Beauty. 1959
Bronze
Height 19¾ in (50 cm)

107 Internal Movement. 1960
Bronze
Height 43¾ in (111 cm)

Cat No 107. Internal Movement. 1960

Drago Trilar

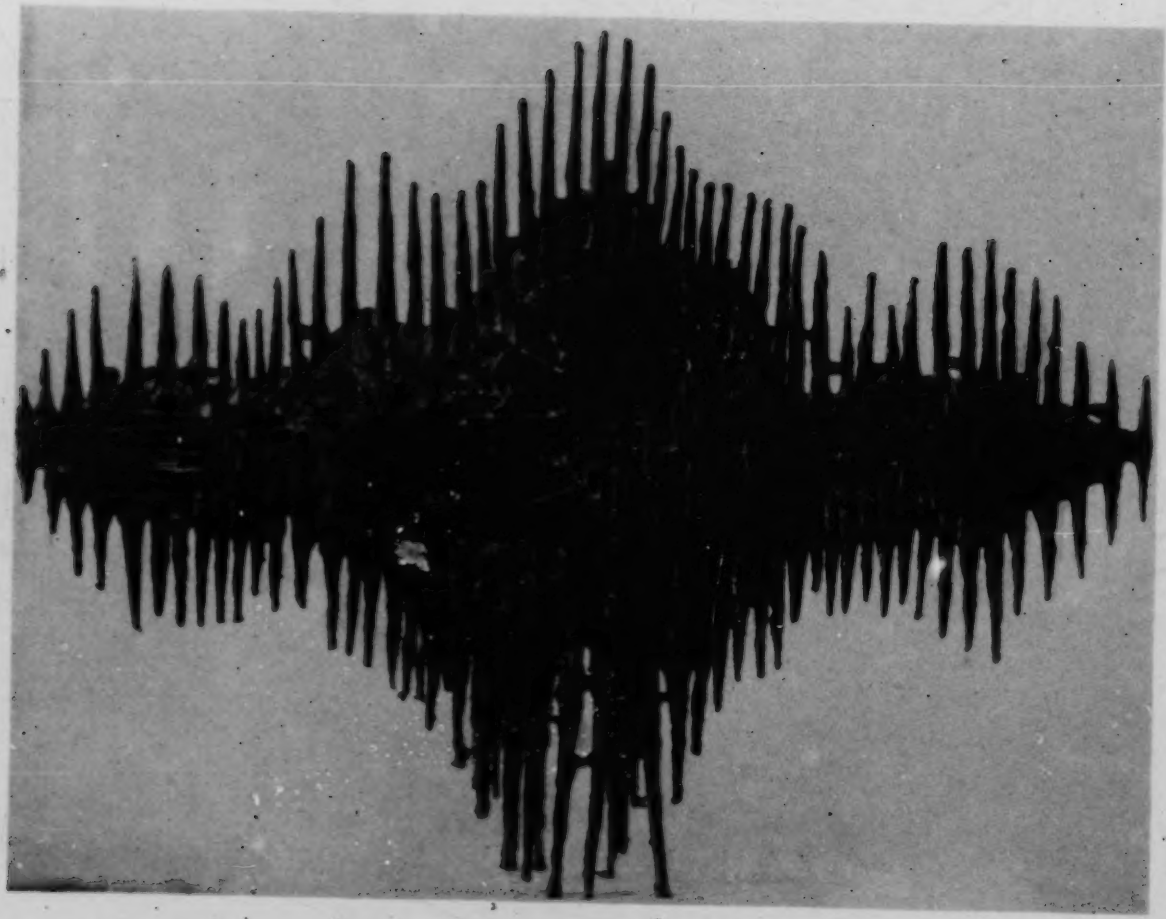
Sculptor. Born 1927 at Planina near Rakek. Studied at the Academy of Arts in Ljubljana, graduating 1951. Study visits to Italy, France, Belgium, Germany and Egypt. Independent shows in the Mala Gallery, Ljubljana, and in Wiesbaden, 1960. Has shown in group exhibitions at home and abroad including the Mediterranean Biennale in Alexandria 1955, the 1956 International Exhibition of Modern Sculpture at the Musée Rodin in Paris, the 1958 World Exhibition in Brussels, the XXIX Biennale in Venice and the 1959 exhibition 'Documenta II' in Cassel. Won prizes at the Mediterranean Biennale in Alexandria in 1955 and at the exhibition 'Salon 59' in Rijeka. Lives in Ljubljana, where he is an assistant professor at the Academy of Arts.

108 Inhabitants of an Exotic City. 1958
Bronze
15¾ × 57½ in (40 × 146 cm)

109 Four Groups. 1960
Bronze
44½ × 51⅛ in (113 × 130 cm)

110 Manifestations. 1960
Bronze
57 × 75¼ in (145 × 191 cm)

111 The Flow of Life. 1960
Bronze
79½ × 15¾ in (202 × 39 cm)



Cat No 110. Manifestations. 1960

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